masses, in fact of absolute quantity *per $e* (as is shown in Michael Angelo, the father or grandfather of the Italian baroque stylists) : the lights of dusk, illumination and conflagration playing upon those strongly moulded forms: ever-new ventures in means and aims, strongly underscored by artists for artists, while the layman must fancy he sees an unconscious overflowing of all the horns of plenty of an original nature-art: all these characteristics that constitute the greatness of that style are neither possible nor permitted in the earlier ante-classical and classical periods of a branch of art. Such luxuries hang long on the tree like forbidden fruit. Just now, when music is passing into this last phase, we may learn to know the phenomenon of the baroque style in peculiar splendour, and, by comparison, find much that is instructive for earlier ages. For from Greek times onward there has often been a baroque style, in poetry, oratory, prose writing, sculpture, and, as is well known, in architecture. This style, though wanting in the highest nobility,—the nobility of an innocent, unconscious, triumphant perfection,—has nevertheless given pleasure to many of the best and most serious minds of their time. Hence, as aforesaid, it is presumptuous to depreciate it without reserve, however happy we may feel because our taste for it has not made us insensible to the purer and greater style.

145.

THE VALUE OF HONEST BOOKS.—Honest books make the reader honest, at least by exciting his hatred and aversion, which otherwise cunning clever-